



Folk Dance Scene

January, 1983

Volume, 17 Number 9



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*Many thanks to all of you from FOLK DANCE
SCENE. We hope you will enjoy your present
all year long...*

Folkdancers Beware!!!

As we mentioned in the December issue of FOLK DANCE SCENE, folk dance classes have fallen under the ax of omnipotent budget cuts. FDS was contacted by Dr. Sharron Deny about this matter, and since this issue concerns itself with the teaching of folk dance, we'd like to reprint her letter here.

Dear Folk Dancer:

As a result of action by the State Board of Governors, during this summer, many courses were eliminated from the Junior College Curriculum.

Some of these courses within the area of Physical Education were martial arts, badminton, tap dance, social dance, square dance, and all ethnic dance classes including folk dance. These classes were eliminated solely on the basis of being "recreational" while classes like bowling, golf, and tennis were not cut.

If you feel folk dance is an important educational offering belonging within the Junior College Curriculum would you please write a letter(s) expressing your views to the State Board of Governors.

Our state is a multi cultural state and folk dance helps to develop an awareness

of different dance cultures! Social dance is a very important part of American (and world) dance history! Where would you go to study American square dance? China? Mexico? It is ridiculous that our American National Dance is not allowed to be taught in California!!

Please help by writing now and asking others that are interested to do so!!

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Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the people of the world. It also is designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a nonprofit tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

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MEMBERSHIP: To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension, Bertha Gold, 10303 Rosecrans, Bellflower, Calif. 90706.

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In this issue...

THE TEACHING OF FOLK DANCE

We are trying in this issue to illuminate the arcane art of the folk dance teacher. What makes the difference between a Dick Crum and a Zynx Farquardt? Is teaching a natural skill or are there certain principles that anyone can learn to become a good folk dance teacher.

We asked some well known folk dance teachers for their secrets. Their answers are simple--hard work, preparation, knowledge of the material and knowledge of their students. They also point out that not all students are the same and that the techniques used to teach beginners are slightly different for those used in teaching seniors or children.

Dick Oakes is known internationally for his teaching skills--in clubs, coffeehouses, camps, and workshops. He tells us some general things about what makes a good teacher. Dave Slater, former Federation president, is a fixture on the teaching scene and a specialist at teaching beginners--he points out that it takes more skill to teach beginners than more advanced students. Mady Taylor and Millie Alexander, who have their own classes for children and seniors respectively, explain the special problems and rewards in teaching those groups of people. Billy Burke, well-known in our community as a teacher and performer par excellence, is engaged in a unique project of teaching teenagers dance performance. He shows us the other side of the coin--how the students feel about learning folk dance.

For those of you who teach, we hope this will stimulate some thought and add a few tools to your repertoire. For those of you who attend clubs, hang out at coffeehouses or spend your summers on the camp circuit, we hope this will give you a better idea of the difficulty inherent in the task that most teachers seem to make look so easy.

Our cartoon essay is by Mike Gordon, music director of Avaz and a superb artist. Mike points out that resemblance to any teacher you may know is purely coincidental. See "The Last Word" for which dance is being described by The Local Expert. Can you guess?

What Makes a Good Teacher?

by Dick Oakes

What converts teachers of dance into top notch dance teachers? For some, the process is evolutionary as they slowly gain experience. For others, the process is the persistent application of studied skills. Let's take a look at some characteristics that are attributed to highly regarded dance instructors.

ON WITH THE SHOW...

Teacher attitude is important. Good teachers have an enthusiastic outlook about the material presented, the music used, the students in the class, and themselves. The temper excess enthusiasm by appearing poised and at ease. Good posture and grooming help convey a favorable impression. Controlled tempers and concealment of aches and pains in the best "show must go on" tradition create a positive atmosphere.

GETTING IT TOGETHER...

The best teachers are well prepared. They teach only the dances that they know well and have gone over fully in their minds. Some teachers have outlines of all the dances they teach on 3"x5" index cards for quick reference.

Knowledge of the music, including the rhythm and meter, is a must in the top instructor's bag of tricks. With that knowledge a dance can be started "in progress" at any part of the music (even after a non-existent introduction). Knowing the names of the dances, with their correct pronun-

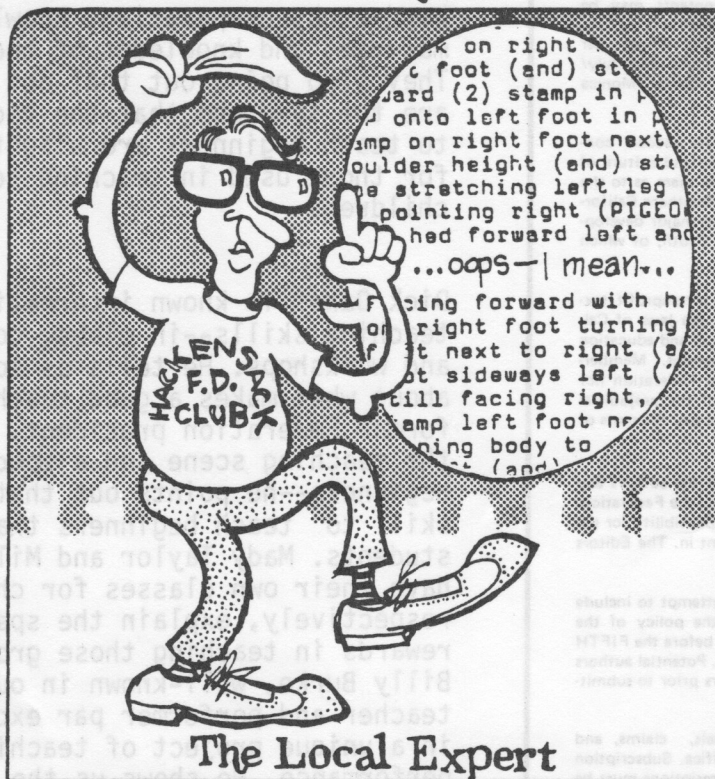
ciations, is one hallmark of good teachers. They also know about costumes associated with the dances being taught so they may emphasize any effect those costumes have on dance style.

Top instructors not only distinguish between the dance styles of different ethnic areas, they also endeavor to learn their dances and styling from the source or from someone as close to the source as possible.

THE TEACHING PROCESS...

Although it may seem a small thing at first, one of the most important things the best instructors do is to get all the students moving at the same time. They avoid confusion by saying, "Ready...go" or "Ready...and" to start dancers moving. They verbalize their teaching cues in various ways so all students have an equal chance to learn the dance. When they want to demonstrate, they say something like, "Just watch," or "Don't do it yet," (or both!). This allows students to observe a step without the distraction of movement.

A Field Guide to



Ms. Gordon

The Local Expert

Folk Dance Teachers

Top instructors progress through complicated patterns at a slowed tempo first and then build to the correct tempo when most of the students can handle it. (A teaching aid in this area is a variable speed music system.) Regardless of the tempo, they always keep the proper rhythm of the steps.

When teaching students in a circle formation, good teachers usually position themselves with their backs close to one side so their well-projected voices can reach

the most students. Then they continually change their position around the circle so all students have a chance to dance behind them. Of course, they covertly pause longer in front of those students who are having the most trouble. If students are singled out for special attention, it is done without being malicious and with those students who have asked to be corrected before bad habits develop.

Breaking dances into smaller units rather than just demonstrating figures over and over is something else good teachers do well. They know that although the native dancer learns to by repetitive association, a lifetime is spent learning a limited repertoire of dances. Top instructors therefore build from steps to motifs, to figures to patterns in logical sequence. And in perhaps the most important process, they link those units together by actually teaching the transitions from one unit to another.

Visual aids such as maps, diagrams, and pictures, are also part of the masters' stock in trade. While most students want background material about the dances taught, better instructors recognize that the dancing itself is of prime importance and keep speeches to a minimum usually after some dance movement has occurred. If a dance name is written on a blackboard, care is taken that all diacritical marks are shown since these determine how the name is pronounced. The country of origin is often shown as well as a translation.

Awareness of the students' progress during the teaching tells instructors which portions of the dance need repetition. However, repetition can be kept to a minimum by concise teaching that precedes at a stimulating pace. The good teacher, having used

advanced cueing during the instruction, is also aware of when to taper off with the cues so the students begin to do the dance more on their own. Pauses, interjected by asking for questions, allow points to be clarified and time to be budgeted.

AFTER THE DANCE IS OVER...

If the dance session is a continuing class (as opposed to a special one time workshop) the better dance teachers try to review previously taught dances at the following session. If a dance is long or complicated, they often spread the teaching over two or more sessions.

When the teaching is over, dancers appreciate it when the instructor dances with them. Of course, if the instructor is also the programmer, this may be somewhat difficult. On the other hand, most dancers don't appreciate anyone, not even a teacher, who must lead every dance rather than giving others a chance to develop their leadership qualities.

Ms. Gordon

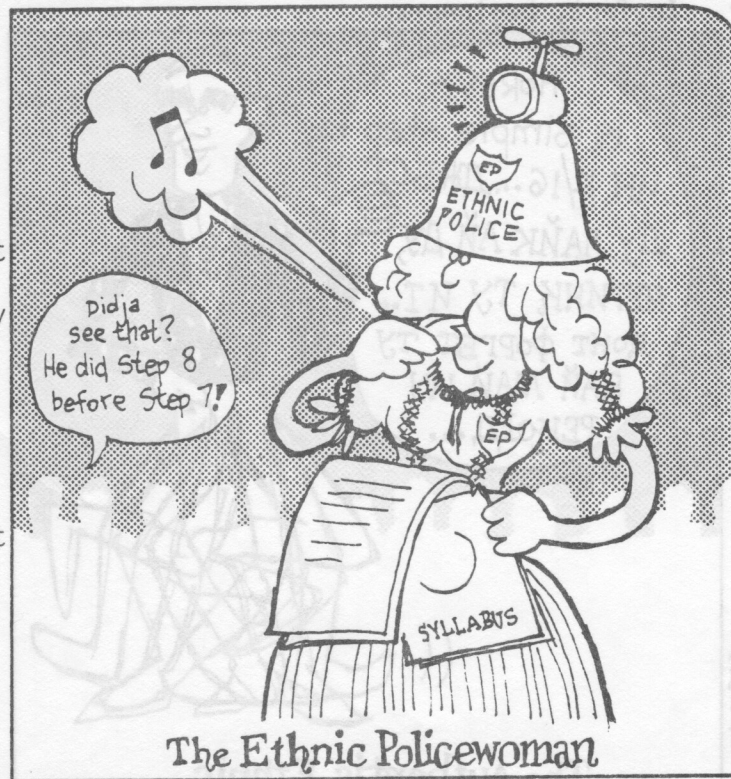
The good teachers are also secure people who encourage students to attend workshops and camps, even

though the students may learn something the teacher doesn't know. These instructors also encourage students to branch out into performing and other enriching areas of ethnic experience.

There are three remaining qualities of good teachers that should be mentioned here. They not only accept criticism good naturedly, but try to correct their admitted mistakes where possible. They try to keep up with popular trends and avoid stagnation by making an effort to never stop learning. Finally, they tend to praise

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A Field Guide to



The Ethnic Policewoman

Folk Dance Teachers

Is Teaching Beginners Different?

by Dave Slater

IS TEACHING BEGINNERS DIFFERENT?

Teaching international folk dance to *any* group is a skill that requires practice, flexibility, and a sincere desire to communicate what you know to your class. Teaching beginners is not much different at all, except in a very few particulars.

The most common mistake most groups make is to assign the teaching of beginners to a beginning teacher. In fact, beginners need the best, most experienced teacher you can give them. Advanced dancers can learn from anyone, even a teacher who cannot speak English, because they already *know* how to move. Beginners, for example, often have to be told how and when to shift their weight from one foot to the other. For this reason beginners require a teacher who is used to watching a crowd and sensing how much breakdown of a step is needed.

The following ideas on running a regular beginners class are the result of teaching a beginners class for the last 24 years. However, I find that most of the ideas apply equally well to my intermediate class. (I am not going to discuss a one-night-party for a non-dance group, like a church social, etc. That is a special case which requires a separate article).

I. A teacher should be *responsible* and *committed* to the class; must be prepared to be there every week, rain or shine, even if it means turning down a date with the person of your dreams!

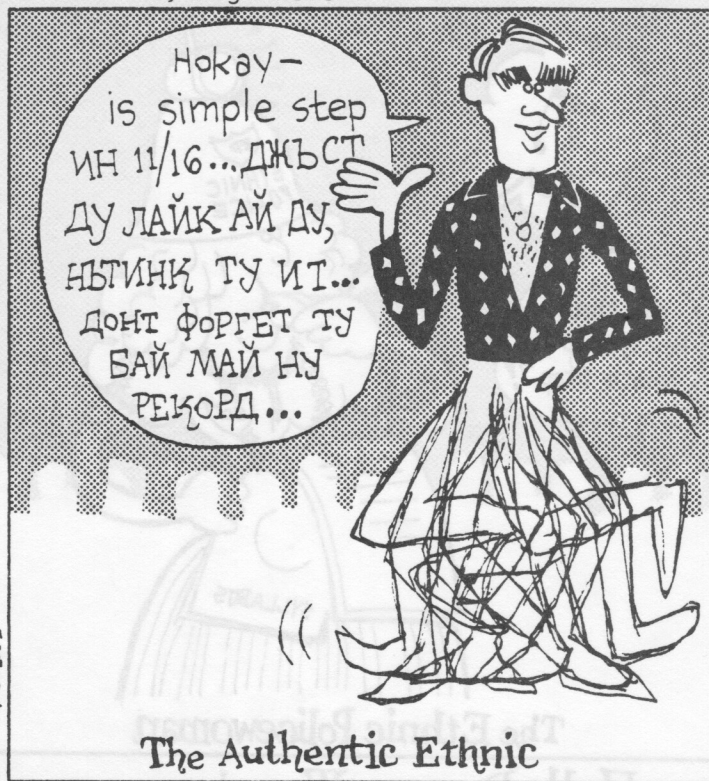
II. START ON TIME! I don't believe in penalizing those who arrive on time by making them wait for those who are late. Rather, I always start playing a warmup dance on the MINUTE the the class is supposed to start - usually with a dance the class has learned recently. This accomplishes two things. First, it gives them a chance to practice what they've already learned, and second, it gets them warmed up. Since most beginners' dances are not very demanding physically, one warmup dance is enough, although in my intermediate class I usually give them three before I start teaching.

III. Have a Plan. Know what you are going to teach, in what order. Plan your progression of steps and dances in a logical sequence. You can be flexible. If the situation warrants it, you can change, but having a plan makes things a lot easier.

Beginners learn slowly, but they are not babies. Don't teach something easy *only* because it's easy. There are plenty of easy dances that are *fun* to do. Challenge them a little, but make

sure they succeed.

As far as progression goes, some dances lead logically into others. A few examples: the buzz step in *Ve David* can be followed by the *Swede-Finn Mixer*. The opening step in *Hot Pretzels* can be followed by almost the same movement in *Road to the Isles*. Also, the rhythm of *Šetnja* (slow, slow, quick, quick, slow) can be followed by the basic tango step, which has the exact same rhythm.



Ms. Gordon

The Authentic Ethnic

continued to page 8

Teaching the Elderly

by Milly Alexander

"Look Ma, I'm dancin'!"

Remember that line by a famous comedian ages ago? Maybe it should be: "Look Kids, I'm dancin'!"

Today a likely response to a request to baby-sit the grandchildren could be: "Sorry kids, tonite's our folk dance class."

Throughout our area, regular folk dance clubs are meeting weekly in recreation centers and school auditoriums. There has always been an "open door" to all age groups. In fact, many of us who started dancing 30-35 years ago are still active (and even teaching!) and an integral part of the Federation clubs.

In the past few years, The National Council on Physical Fitness as well as doctors throughout the world, have stressed the need and importance of exercise and movement for the aged as it pertains to holistic health.

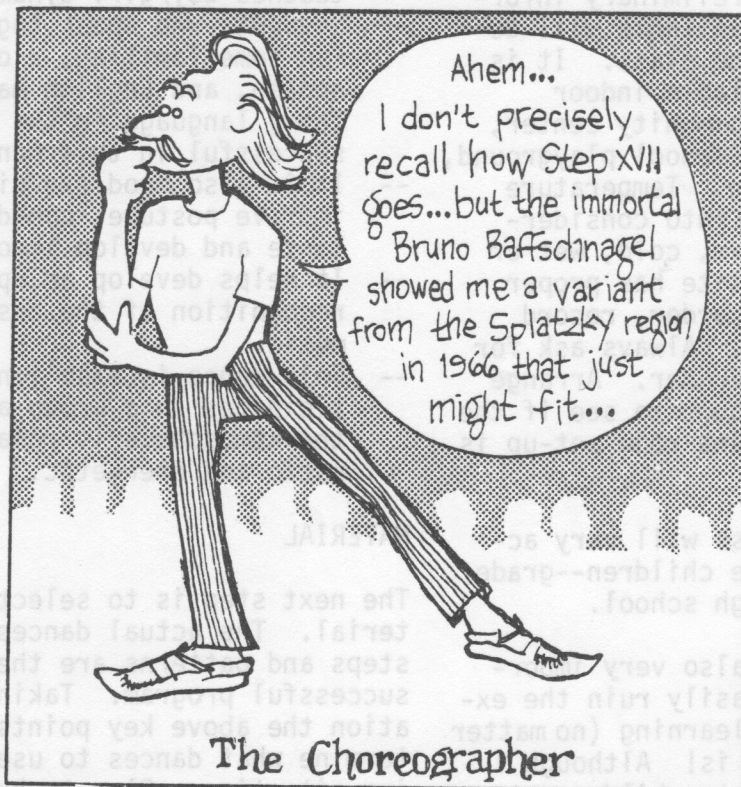
Hundreds of opportunities have been made available to the Seniors with special needs and considerations. There are special new beginner classes at Community Colleges and Adult Education (and we should be on vigil to see that the funds for those classes are not cut!) and at Community Centers, Temples and Churches. To some it may be renewing a one time love, for many, or most, a first time experience.

Some sessions start with stretching exercises and warm-up movements. Others include discussion on nutrition and general

health. Some add background information on the ethnic origins of the music and dance, and share displays of artifacts, costumes and instruments. Dances are taught slowly and explicitly and with much repetition. The love of the enchanting music and moving the body to it produces an emotional and physical feeling of exhilaration and well being.

It doesn't come as easily as it sounds. A lot of preparation and research goes into preparing these special classes. Finding

music with a good beat is crucial. Remember, slowed down doesn't have to mean draggy!!! Realizing, as with any class, there are different levels of development and advancement for those that learn quickly, an inner circle is formed so they will not get bored or feel held back. Slower members in the outer circle can learn and not feel self-conscious. Teachers are also very conscious of the preponderance of women in the classes and are selective in their choice



M. Gordon

of couple dances. Fun (or funky) dances have become very popular -- "New York, New York," "Cab Driver," "Oh," "12th Street Rag" and a host of others are great as icebreakers. No holding hands and no partners, they're on their own and "doin' their thing."

The basic theme is: enjoyment, pleasure, learning to relax, easing lifes' stresses, and a wonderful social life, and plain old fun!

Much credit should be given to the many dedicated, patient, knowledgeable and inspiring teachers in this field who have really contributed to the making of this

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Teaching Children to Folk Dance

by Madelyn (Mady) Taylor

International folk dance for children is an activity richly woven with educational, artistic and kinesiological elements. The emphasis of my approach for teaching is to combine these elements in a joyous and fulfilling experience.

PRELIMINARIES

In setting up my teaching method, it is necessary to find out key preliminary information. The work space available will determine the context for the class. It is important to select a suitable indoor (classroom, auditorium, community center, dance studio) or outdoor (school playground, campground, park) location. Temperature and climate must be taken into consideration. Will it be too warm, cold, wet or smoggy? Find out if the site has proper equipment, like a tape recorder, record player, records and tapes. Always ask for chalk, a blackboard, and eraser. Arrange to come to class early enough to see if the equipment is functioning and room set-up is adequate.

Expectations from the class will vary according to the ages of the children--grade school, junior high or high school.

The size of the class is also very important. Overcrowding can easily ruin the experience of teaching and learning (no matter how right everything else is! Although I have worked with up to forty children at a time, 15 to 10 seems optimum. The large class can be divided into two sections: one half functions as the audience, the other half the performers, then the groups switch roles.

Generally thirty minutes to one hour is an average class. If the class is too short not enough will be accomplished. Everything will seem rushed and incomplete. If the class is too long the attention span and interest will fade.

PURPOSES IN TEACHING FOLK DANCING

Folk dance instruction does many things for children.

- It provides an important supplement to their academic program in history, geography, social studies, current events, foreign languages and anthropology.
- It also awakens an appreciation of various world cultures through dance, music and related materials.
- It teaches children about themselves and others within a social context. It helps boys overcome the stereotype that "boys are sissies if they dance" and teaches boy/girl dynamics.
- Students who speak English as another (in some families, 2 or 3 languages are spoken, and English may not be one of them) language in the home can feel successful in this nonverbal activity.
- It is also good exercise and helps improve posture, coordination and balance and develop locomotor skills.
- It helps develop an appreciation and a recognition of the basic elements of music.
- Folk dance is also fun. Everyone participates in a group activity in which the atmosphere is relaxed, yet enthusiastic and energetic.

MATERIAL

The next step is to select appropriate material. The actual dances, with repeatable steps and patterns are the vehicles to a successful program. Taking into consideration the above key points and goals I determine what dances to use for each teaching situation. Plan to bring more dances than needed in case of last minute changes.

TEACHING HINTS

After the class arrives, I introduce myself, then I introduce the first dance, and give the origin and some background information for it. I ask the children to take a specific formation. Usually the first dance is a circle dance--either open or closed. This allows everyone to participate and feel comfortable with a new situation.

Most often I demonstrate the first step with, then without music. I break down each step in turn to the simplest form

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Teenagers and Folk Dance: In Their Own Words

By Billy Burke

Billy Burke is not a name unfamiliar to folk dancers here on the West Coast. Billy is a primo folk dance instructor and performer. But where and what has Billy been doing the last few years. He has taken his craft a step further--he now teaches at the 32nd Street/USC Magnet School (School of the Performing Arts). He directs TANZA, the junior high school performing group. To be in TANZA, the kids must audition and this is a regular, graded class (and mind you, not in lieu of P.E.)

What is it like to direct a children's folk dance performing group? The easy answer is that it is essentially the same as directing any performing group. It takes hard work, knowing your material, knowing when to bend and when not to. When successful, there is nothing as rewarding, and when not there is nothing so frustrating. There are however some obvious differences. So far I have not had to grant any pregnancy leaves, though I have had to grant non-rehearsal privileges to young ladies with nebulous sounding notes from home. When one directs an adult performing group, one runs into problems concerning marriages and divorces, pregnancies and funerals, live-in lovers and on-the-outs relationships. When dealing with adolescents one deals with puberty. All in all the disruptive factors work out about the same!

I would find it difficult to diagram a successful system of directing. It's best to dive in and do it. Know what you want and just work on ways of getting it. If you can keep your blood pressure down long enough to see something out of your head materialize on stage, you'll be hooked.

Rather than frustrate myself with "hows" I'd like to relate some "whys." The main reason for directing children or teenagers is the children and/or teenagers themselves. To see them "discover" a field that excites them, a field you've loved for years, is an incredible bonus to the expected rewards of directing. Hoping that some of my students could verbally give a hint of what I see them physically display I assigned a voluntary writing exercise. The Junior High

School students in TANZA were asked to relay their feelings about being in a folk dance performing group. The only stipulation was that they not discuss my involvement in the class (I do give out grades).

The following are some quotes from the dance production class at 32nd USC/Magnet School:

I guess I should start off by saying I really didn't think that folk dancing would be all that fun...Now...I love the class...It always seems like it's not worth it, the sweat, heavy breathing, but to see the finished product, it's stupendous!

This is my first year in folk dancing. I've always enjoyed dancing, ballet, ice skating and jazz. So when I found out I was going to be in folk dancing my spirits dropped a little. Now I've totally changed my perspective, I love it! Folk dancing is serious, hard, and a bit frustrating...(but) when you get to perform it you can really begin to enjoy it and get a feeling for the place and music from where it originated.

The hard work involved in performing is amazing. When you see everything on stage it looks so easy.

Folk dancing helps to learn about other regions. The costumes are fun to perform in, even though some are funny looking.

I enjoy being in a folk dance performing group. I don't want to do it professionally. But it gives me a lot of performance time, which I love.

...in the costumes you start really feeling like Hungarians or Bulgarians.

You might have done a dance a trillion times, but when you are stage it's a whole different feeling, fantastic.

You can just dance your sorrows away.

It's like a sport that goes to music.

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Beginners

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I would, however, save the waltz for the last. It's my experience that of all the basic dance steps, the waltz is the most difficult for beginners to learn. (For that matter, most experienced folk dancers waltz badly - they do an American-style side step waltz instead of the true European waltz.)

Most teachers know that it helps to be able to slow the music a bit while teaching, so make sure you have a machine that has this capability. Beginners need a lot of prompting, so, after you have taught the dance, it's a big help to them if you go back to your machine and use your microphone to cue them while they are dancing to the music.

IV. Make sure you know your material. Where did you learn it? Have you studied the notes? Try to do the dance with style. With my beginners I don't drill on style because it's more important that they have a good time and feel a sense of achievement, but at least they should see what the dance ought to look like.

V. A few final comments. If you teach beginners, you must be patient and compassionate - up to a point. In any beginners' class there may be a few people who simply cannot keep up with the rest of the class. As much as you may wish to help them, I suggest that when 80% or more of the class has learned something, go on. Don't hold back the whole group for one or two people. The same applies to answering questions from the floor. Make sure the whole class understood the question and answer it for everyone.

Use Praise. And lots of it! Whenever they accomplish something, tell them so. People need positive feedback.

I believe beginners should be exposed to as wide a variety of dances from as many different countries as possible. Don't censor their first experience by not teaching line dances, or couple dances, or whatever. Remember, a teacher projects his or her attitudes in many ways and on many levels. If you teach only line dances, your class will think there's something wrong with couple dances, and vice versa.

A final note, while we're on attitudes. Re-

member to show your own enjoyment and enthusiasm. Help your class to feel the same way. Keep your class exciting by wasting no time between dances. Encourage them to change partners, use a bit of humor. Remember that folk dancing is primarily a social and recreational activity for the majority of international folk dancers.

In the final analysis, your class should be able to walk out saying, "I had a good time tonight!"□

Good Teacher

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their students even if they do poorly.

In a short article such as this, we can only touch on those qualities we see in the best dance teachers. It may be that no one has ever combined all of the qualities mentioned here in any one session, but the good teachers are the ones who would consistently score high if a tally were made.□

Elderly

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joyful new discovery and experience.

Special workshops are now in the planning stage for teachers who specialize in teaching the elderly. The details pertaining to these workshops will appear at a later date in FOLK DANCE SCENE.

I'd like to thank Trudy Bronson and Rhea Wenke for relating some of their experiences to me for this article.□

Teenagers

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Directing these kids is hard work. I don't scale down the material, and sometimes it takes a little longer for them to learn very difficult material. But these kids are fast learners and the material is not simplified for them. It takes so much energy to aim, to point, to direct. But the joy that they have dancing and performing is infectious. You gotta' love it!□

There's Always Room for Jello

by Gloria Harris

Remember the funny foods we ate when we were little kids? We had definite preferences and regardless of persuasion we just adored those foods. Somehow they seemed to reflect a certain meaning or feeling within us. What made us do it? What was the lure?

Was it the Snap! Crackle!

- Pop! of Rice Crispies when we poured on the milk and held an ear close to the bowl?
- Or the scrunching crunch of Corn Flakes and Wheaties as we chewed

them? Marve says the lure of the crunch for him was in the box of dog biscuits when his Mom was not at home; for Sybil rabbit pellets were irresistible and I, myself was fascinated by the thin, white papery wafers of my Aunt's goldfish food.

Wasn't it fun to watch the shimmying lime Jello slide across the plate before sucking it off the spoon into your mouth with a soft plop? Didn't it feel cozy and grown-up when Grandma poured a little hot tea or coffee into your cup of milk?

Most of us kids ate a lot of peanut butter; I'll bet you liked the almost panicky sensation of the stuff when it stuck to the roof of your mouth. Eileen liked peanut butter and jelly sandwiches...she put slices of red onion inbetween. Bobbie spread P.B. on apple slices. Brenda ate P.B. on halvah (these ingredients together lasted longer between the teeth). Gail's favorite munch was P.B. on graham crackers. Kids kept the graham cracker companies in business. Kids ate more graham crackers in milk than anyone. The crisp honey-brown crackers soaked up the milk and got lovely and mushy.

But bread was the inspiration and the foundation for kids' most satisfying adventure in eating:

- Fran: mashed bananas on egg bread.
- Lila: kosher salami and catsup on rye.

KIDS' FAVORITE JELLO CUBE CAKE		Serves 16
#1. Prepare ahead: graham cracker crust in a spring-form pan.		
#2. Prepare ahead: and pour into 8" pan. Chill til firm. Cut into ½" cubes.	<ul style="list-style-type: none"> 1 package Cherry Jello 1 C boiling water ½ C cold water 	
#3. Follow step #2, using:	1 package Lime Jello	
#4. Follow step #2, using:	1 package Orange Jello	
#5. Stir til dissolved: then chill til slightly thickened.	<ul style="list-style-type: none"> 1 package Lemon Jello ½ C sugar 1 C boiling water ½ C pineapple juice 	
#6. Blend into Lemon Jello mixture. Fold in Jello cubes.	2 C whipped cream or topping. Save a few of each to decorate.	
#7. Spoon into crumb-lined pan. Chill til firm. When ready to serve, remove sides of pan.		

Bobbie: cream cheese and green pimento-stuffed olive sandwiches. Me too.

Julie: bread wrapped around chocolate bars.

Ruddy: bread wrapped around chunks of garlic.

Skippy: fresh rye, sweet butter, tomato slices.

Wes: white bread, bacon and bacon fat with hot oatmeal, butter, sugar & cream.

Irwin: white bread, catsup, onions and heartburn and listening to Tom Mix.

Bea: limburger on matzohs.

Gloria: hid the bread crusts under rim of plate.

Eileen: eat the middle out of buttered rye bread, dip crusts in red soda pop.

Bev W: milk toast sprinkled with sugar brings a happy smile to her face.

Eunice: wild about schmuch on toast (schmuck: tuna and undiluted mushroom soup).

Hank: like rubbery crust that formed on top of My-T-Fine chocolate pudding.

Karen: Grandma's caramels and hot home-made bread.

Remember making fudge? Didn't it take forever to beat? Licking the pan and the spoon was the best part. How about rolling up Mom's leftover pie crust with jam or sugar and cinnamon? How about eating the raw hamburger that was being mixed for meat loaf? And making the "well" in the mashed potatoes on your plate so the

Children

continued from page 6

possible. The children try it, first without music a few times, then slowly with music. Then I increase the speed. If it goes well, I teach the next step or steps, going from the easiest to the most difficult material. (Sometimes it is necessary to leave a step untaught the first few sessions.) If the children get restless or tired move on to something else. If a dance doesn't work don't insist on forcing it, simply shift to another dance.

Teach the dance correctly, but if you are reviewing at a later time don't harp on "Lefts" and "Rights" unless absolutely necessary to the success of the dance. Ask once in a while if they know why they must use the right or left foot in a particular step of the dance. Let them become a part of the total learning process.

Hands are held in many dances. I ignore the boy/girl game as much as possible and it seems to diminish. I use the verbal cue "Loosen up" to remind students not to grip so hard. Most children want to cooperate. If a dance calls for partners the classroom teacher usually handles it for me, or I ask the children to pick partners of their choice.

I have found that most children, even the most energetic, active and boisterous, want to participate. Once in a while if a child's or group energy gets out of hand it is necessary to take action.

Remind the children that mistakes are a natural part of learning something new. We then can stop and view that part of the dance more carefully.

END OF CLASS

At the close of the class, I usually feel exhilarated and tired at the same time. I have made new friends and have shared by lovely hobby and art form with children of all ages and backgrounds. After each folk dance session I want them to take away the essence of our time together. If they are a little more sensitive and aware of themselves and each other, as well as the material covered, I'm satisfied.

I would like to see International Folk Dance become a part of the regular school curriculum at all levels. Because of its importance and value in so many areas of the child's development, it serves as a catalyst in awareness. We need to be willing to learn and share more about teaching folk dance to children.□

a la carte

continued from page 9

gravy could go in and not run over?

OR...Nathan's hot dogs, Bosco, Ovaltine, dill pickles, Campbells Pork & Beans, toasted marshmallows, alphabet soup, and orange popsicles. Did you send in box tops for an Orphan Annie ring with secret code or a Dick Tracy badge? Did your grandpa tell you that if you ate your carrots you would grow hair on your chest? Did you look to see?

Thanks to all the kids who contributed their funny food memories.□

GEORGE TOMOV

IN

TWO OUTSTANDING EVENTS!

SAT., JAN. 15, 1983

W. Hollywood Playground

647 San Vicente Blvd.

Los Angeles, CA 90069

(btn. Melrose & Sta. Monica Blvd.)

2:30-5:00PM-TEACHERS' SEMINAR..\$5.00*

7:30-11:30PM-INSTITUTE & DANCE.\$4.00

These events finalize George's
West Coast Tour.

*Pertains to limited scholarships that are available. See your club rep., or call Nancy Ench, 213/881-4092.

Sponsored by the Institute Committee
of the
Folk Dance Federation of
California, South, Inc.

REVIEWS

PIRIN

Our recollection of Pirin's previous visit were not encouraging. All we remembered were Las Vegas-style choreographies and day-glo costumes. So our visit to Pirin, one of Bulgaria's leading dance ensembles, at Marsee Auditorium of El Camino College on November 13 was with much trepidation.

But either Pirin has gotten better or we're more tolerant. No day-glo costumes. Choreographies, while still in the Moiseyev mode (see Paul Pritchard's review of Avaz last month for more of this), were more tolerable (I can't admit to liking them, though) and were far overshadowed by some superb dancing and musicianship.

Highlight was a Dance With Drums, where 5 men alternately played the *tupan* and did some flashy dancing. Forget that the steps were taken from everywhere between Macedonia and the Ukraine, they were well done--and it's no easy feat with a bulky *tupan* on your belly. Similarly, the women in *Kopanitesa* (sic), the finale, displayed the kind of shimmer while dancing that we are told is proper, but that most of us never seem to be able to achieve in performing Sop dances. And the musicians one cannot say enough about. Start with *kaval* player and "Honored Artist" Nickola Kostov's solo in the first half. But that was only one of many examples of virtuosity on the *bitov* instruments.

I'm a bit less enthusiastic about the material the performers were given to showcase their talents. While all that marching around in circles dressed in brightly colored costumes might look nice in a barn like Pauley Pavilion or some Italian soccer stadium, it was lost in the intimate surroundings of Marsee Auditorium.

The other irritating choreographic point was the almost constant use of props to help carry the suite. There was hardly any point in the show where someone was not carrying a handkerchief, milk bucket, ladder, cane, stave or noise maker.

The biggest disappointment, though, had nothing to do with what was going on stage. El Camino's auditorium, probably the best concert hall in Los Angeles County for these kinds of folk performances, was only 1/3 full. What a waste! If we want to encourage sponsors like El Camino to continue to bring high-quality ethnic talent to this country, we should at least support them when they do. □



Folk Dance Scene

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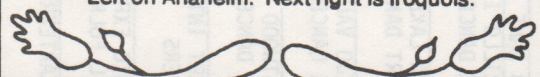
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Left on Anaheim. Next right is Iroquois.



REGULAR CLUB ACTIVITIES

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(714)449-4631 Vivian Woll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Thurs 7:30-10:30 pm Mon 7:30-9:30 pm	CHINA LAKE, China Lake Community Ctr, Naval Weapons Ctr.	(714)375-7136 (714)375-4203	Mon is workshop night. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 ask for Gene	
CRESTWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch Invirtita de Luna turda. Rom & a new dance from the recent Macedonian institute.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(714)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Saturday 7:30-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson		Int'l, all levels
FOLKARTEERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929	Beg teaching 1st hour inter, adv request follow
HAVERIM FOLKDANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Barbara Schorow 292-5632 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	Follow-up tching of George Tomov's dances. He will be at the Peasants on 1/12/83.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way		
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(714)238-1771 Kayso & Angie	All ages, all levels
KIRYA FOLY DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor	Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672	
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzola	Int'l folk/sq/social. Grades 1st thru High School.
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & I Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop at 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucaelyptus & Beach	(213)294-1304 ask for Frank	Come join us in a special party bringing in the NEW YEAR! Bring all your resolutions on Jan. 15. Henrietta Bemis tching beginners 7-8 pm. Workshops with Dick Oakes Jan. 20 & 27. Soft-soled shoes only.
MARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High Sch Gym, 1100 Iroquois Ave.	(213)832-4447 (714)828-4512	

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1½ Bl. N of 210 frwy.	(213)798-8207 Joanne Costantini, Instructor	Teaching beg & inter. \$1 donation. Refreshments & occasional potluck parties.
NICHEVO FOLK	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carillo Rec. Ctr. 100 E. Carillo St., Med: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman; (805)964-5591, Steve Davis (805)649-1570	Tu. is inter. tching and request dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery		
ORANGE COUNTY FOLK DANCERS	Friday 7:30-11 pm	ANAHEIM, Veselo Selo, 719 N. Anaheim Blvd.	(213)866-4323 (714)557-4662	
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	Jan. 16, Pasadena Folk Dance Festival, 1:30-5:30 at Glendale Civic Auditorium, 1401 N. Verdugo Rd.
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(714)460-8475 ask for Evelyn Prewett	Inter, adv dances
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(714)422-5540 Alice & Archie Stirling, Instructors	All levels, beg. 7-8:15 pm
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805)925-3981 Audrey (805)925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr, 151 Marina Dr.	(213)498-2059	Tching at 9 pm, dance to be chosen later.
SKANDIA SOUTH (all Scandinavian)	Sat/3-5, 7:30-11:30 Mon/7:30-10 pm	SANTA MONICA, Miles Playhouse, Lincoln & Wilshire. ANAHEIM Cultural Ctr, 931 N. Harbor Blvd.	(213)343-5425 Dan (714)533-8667 (714)533-3886	Every 3rd Sat now, workshop 3 pm, party 7:30. Skandia Monday class taught by Ted Martin & Donna Tripp.
SOUTH BAY FOLK DANCERS	Friday 7:15-10:30 pm	ROLLING HILLS ESTATES, Community Room of Courtyard Mall, 550 Deep Valley Dr.	(213)377-6127 Elaine (213)539-5867 Roberta (213)375-0946 Jim	Last Fri. of the month is Party Nite (no teaching). Call for directions and Dorothy Daw, Instructor.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7315	Easy and intermediate dances taught 7:30 to 8:30. Requests & reviews until 10:30 pm.
UNIVERSITY FOLK DANCE CO-OP	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr. Ctr, 625 S. Lafayette Park Place	Josephine Civello, Director	All req prog. Tching at 8:30. We'd like to thank Lydia Siety for letting us dance at Lafayette Sr. Citizen Ctr. THANK YOU!
WEST HOLLYWOOD FOLK DANCERS	Monday 8-10 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr 647 N. San Vicente Blvd.	(213)657-1692 Ruth Oser, Instructor	
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ Bl. N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch Serbian Medley & Alune-lul de la Urzica. Erly tching 7:30 Su-cacica, Croatian couple dance.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr.	(213)368-1957 Jill Michtom	7:30 Rev of recent dances. 8:30 Let's Have A Cellidh, Scot. 1/7&14 John Tiffany 1/21&28 Irene & Harry Kues, Instructors.
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15 pm	WEST L.A., Westside Jewish Community Ctr., 5870 N. Olympic, 3 Blks E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor.	International dances. Beginners 9-10 Inter/adv 10:15-12:15. New camp dances.
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Ctr., 11338 Santa Monica Blvd., Corner of Corinth.	(213)556-3791 Dave & Fran Slater, Instructors.	Come & enjoy dancing with a lively group of people.

please turn the page for more club listings

♣ Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pill (213) 391-7491, Frank Howe (213)996-4028	Guest Tchr I/6 Geo Tomov. Remainder of mo Ovcpeolska, Beverly Barr & La Encantada Tango, Gloria Silvern/Joe Droher. Teaching 7:30-8 pm, followed by program and requests.
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)692-2496	

Non-Federation Clubs

ARCADIA DAYTIME DANCERS	Wednesday 10:30-11:30 am	ARCADIA, Santa Anita Church, 226 W. Colorado	(213)446-8208 (213)790-7383 Karila, Instructor	Continuing group. International and fun dances.
BESEDA	Friday 8 pm-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200	(213)477-8343 ask for Linda	Teaching 8-9 pm with dancing by request until midnight. Beg to adv, int'l, and free.
CAROL DANCERS	Sun, 1st, 3rd & 5th Fri, 4th of the month	WEST HOLLYWOOD, Sets in Order, 462 N. Robertson, 7-10 pm Suns. Eng. & some Amer. country, musicians welcome.	(213)794-2004, 748-0010 (714)964-1994 Mary Judson, Leader	SANTA MONICA, Marine Park, 16th & Marine Sts. 7:30-11 pm Fri. New England contras & old time sq, cir & cpl dances. Have pen and paper ready!
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)980-2650 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
LA CANADA DAYTIME KARILA CLASS	Monday 10-11 am	LA CANADA, Ballet Petit 457 Foothill Blvd. (at Vineta)	(213)790-5321 (213)790-7383 Karila, Instructor	NEW GROUP-Greek, Romanian and American dances from the Santa Barbara & NY camps.
LA CANADA KARILA DANCERS	Wednesday 8-9:30 pm	LA CANADA, Ballet Petit 457 Foothill Blvd.	(213)790-5321 (213)790-7383 Karila, Instructor	NEW INTERMEDIATE GROUP. Int'l, Romanian, Russtian & dances from New York & Santa Barbara Camps.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)980-2630 Trudy Bronson, Instructor	Beg to inter levels. Int'l folk & fun dances.
THURSDAY NIGHT CLASS	Thursday 7:30-11 pm	LOS ANGELES, El Caribe Inn (Basces Hall) 1528 N. Vermont	(213)877-2711 Mario Casetta Louise Bilman	7:30-9 class, req to 11 pm. Greek, Balkan, Armenian. Food, beer and wine available. \$2 charge.

Beginner's Classes

BEGINNING SCANDANAVIAN FOLK DANCE	Monday 7:30-10 pm	ANAHEIM Cultural Ctr, 931 N. Harbor Blvd.	(714)533-8667 533-3886 Ted Martin & Donna Tripp, Instructors	Beginners class sponsored by Skandia, South.
	Monday 7:30-10 pm	WEST L.A., Emerson Jr. High Sch, Selby Ave., N of Santa Monica Blvd., behind Mormon Temple. Parking in sch yard.	(213)556-3791 Taught by Dave Slater	Sponsored by Westwood Co-op. Note new location of class; now tching at Emerson Jr. High.
	Monday 7:30-10 pm	SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St., corner of 17th St.	(213)832-6228 Anne Turkovich, Instructor	
	Tuesday 8-10:30 pm	WEST L.A., Temple Isatah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new.
	Thursday 8-10 pm	VAN NUYS, Valley Cities Jewish Comm Ctr., 13164 Burbank Blvd.	(213)873-4620 (213)786-6310 John Savage, Instructor	
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	

Beginner's Classes

MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg. 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor (213)281-7191	Line and couple dances. Lots of variety. All dances taught 4 weeks, then practiced 6 weeks. Sponsored by Pasadena Co-op.
Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.		
Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns.	(714)553-8667, 545-1957 494-3302	Taught by Ted Martin.



PALM SPRINGS

Folkdance Week

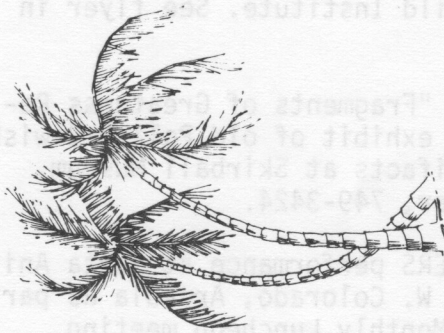
FEB. 22 ~ 27

Teaching Staff:

- Atanas Kolarovski - Macedonia
- Alexandru David - Russia
- Moshiko Halevy - Israel
- Steve Kotansky - Hungary
- Mihai David - Romania

For further info & Brochure please write:

Mihai David (213) 464-2276
6290 Sunset Boulevard, Suite 505 Los Angeles, California 90028



2nd Annual
- 1983

CALENDAR

JANUARY

- 1 Happy New Year everyone!
- 1 Applications being accepted for June Idyllwild Institute. See flyer in last issue.
- 3 Last day of "Fragments of Greatness Rediscovered" exhibit of old Polish Jewish art and artifacts at Skirball Museum, 32nd & Hoover, 749-3424.
- 6 KARILA DANCERS performance at Santa Anita Church, 226 W. Colorado, Arcadia as part of Women's Monthly Luncheon meeting. Noon, reservations required. 446-8208.
- 7 GEORGE TOMOV teaching at the Intersection. 7:30 pm. 2735 W. Temple, (213)386-0275.
- 8 GEORGE TOMOV at Veselo Selo, 719 N. Anaheim Blvd., Anaheim. (714)635-7356. 7:30-9:30.
8. BERKELEY FOLK DANCERS INAUGURAL BALL, El Cerrito Community Center, 7007 E. Moeser Lane, El Cerrito. Kolo, 7:30 pm, Program 8 pm. (415)658-3607.
- 8 SCOTTISH COUNTRY DANCE PARTY, Temple Church, 19th Ave & Junipero Serra, San Francisco. 7:30 pm.
- 8 NEW YEAR DINNER DANCE sponsored by Sacramento Folk Dance Council. Food, gift exchange, dancing. 6:30 pm.
- 8 OLD TIME FOLK DANCE PARTY, Plummer Park, 7377 Santa Monica Blvd, Hollywood, 8 pm. Organized by Willard Tidwell, 244-8593. See ad this issue.
- 9 EMANUIL SHEYNKMAN, El Camino College Campus Auditorium, 7 pm. Balalaika soloist. Info: 321-4324.
- 15 GEORGE TOMOV INSTITUTE, sponsored by Federation Institute Committee. West Hollywood Playground, 647 San Vicente Blvd. 2:30 Teachers' Seminar. 7:30 Institute & Dance Party. Some scholarships available. See ad this issue.
- 15 SKANDIA WORKSHOP AND PARTY, Miles Playhouse, Lincoln & Wilshire, Santa Monica. First monthly party of the year; 3-5 pm for workshop, 7:30-11 for party. Info, 343-5425.
- 16 WINTER FESTIVAL, sponsored by Pasadena Co-op. Glendale Civic Auditorium, 1401 N. Verdugo Rd. 1:30-5:30 pm. Official Federation event. Federation Council meeting at 11 am. See flyer in December issue.
- 20 & 27 DICK OAKES Workshop with the Narodni Dancers of Long Beach. 7-10:30 pm. (213)832-4447 & (714)897-2356. Hill Jr. High School Gym, 1100 Iroquois, Long Beach, soft-soled shoes only.
- 21 MARTIN KOENIG, teaching beginning dances at the Intersection, 2735 W. Temple, (213)386-0275.
- 22 MARTIN KOENIG, Vlach dance Institute at Plummer Park, 1200 Vista Ave (at Santa Monica Blvd), Hollywood. Teaching 9:30-2. Films & lecture, 3-5. Info, Denise Manookian 728-2728. Advance registration only.
- 22 BULGARIAN DANCE PARTY, live music by Bulgarski Folkloren Ansambul, led by Hector Bezanis with Robyn Friend singing. Intersection, 2735 W. Temple, 386-0275. Mitch Allen teaches & hosts.
- 22 KARPATOK CONCERT, Lobero Theater, Santa Barbara.
- 22 CHINESE MAGIC CIRCUS OF TAIWAN, Marsee Auditorium, El Camino College, 8 pm. Info, 321-4324.
- 25 BALLETT FOLCLORICO NACIONAL DE MEXICO, Community Concert, Oxnard Civic Auditorium, 8:15.
- 26 BALLETT FOLCLORICO, Bridges Auditorium, Claremont Colleges. 8 pm. (714)624-5006.
- 27,29,30 BALLETT FOLCLORICO, Ambassador Auditorium, Pasadena. 8 pm on 27th, 8:30 on 29th, 2 pm and 8 pm on 30th. 577-5511.

- 29 FOLK DANCE PARTY led by Beverly and Irwin Barr at Miles Playhouse, Lincoln & Wilshire, Santa Monica. 7:30 pm. See ad in this issue.
- 29 GAYLE ARMSTRONG INSTITUTE, Mexican Bailes del Norte (polkas, schottisches, redovas). 2-4 pm, Intersection, 2735 W. Temple, 386-0275. Gayle was guest editor of our November issue on Mexican dance.

FEBRUARY

- 1 KHADRA CONCERT, sponsored by Marin Youth in Arts at Marin Veterans Memorial Bldg.
- 4 THE CHIEFTAINS CONCERT, Marsee Auditorium, El Camino College. Superb traditional Irish Music. 8 pm. 321-4324.
- 5 36th ANNUAL INTERNATIONAL FOLK DANCE FESTIVAL, sponsored by Irwin Parnes. Dorothy Chandler Pavillion of the Music Center, 8 pm. Smorgasbord of folk groups. This year performers include Karpatok, Panegiri, Westwind, Finjan, Krakusy, as well as material from Central America, China, India & American Indians. Narrated by Nanette Fabray...you even get to see the Ram's cheerleaders. Info, 272-5539.
- 10 ABSTRACTS DUE for those contributing papers for the 1983 Congress On Research in Dance (CORD) conference, to be held in Provo, Utah (BYU) on Oct.7-10. For more information: Jerry Duke, Dept. of P.E. & Dance, San Francisco State U, S.F. 94132.



**Festival
Records**

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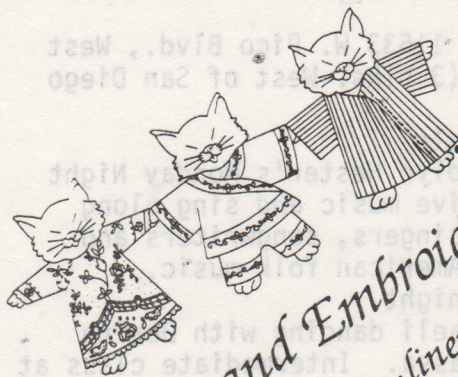
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- 11-13 VALENTINE PARTY, sponsored by SDSU Camp Committee for Scholarship Fund. Laguna Beach High School Girl's Gym, 625 Park Ave, Laguna Beach; Institute Friday, 7:30 pm, afterparty 11:30. Saturday Institute 1:30 pm, Valentine Party 7:30. Sunday Council Meeting and Festival. See flyer in Dec. issue.

Around the Country

JANUARY

- 14-16 AUSTIN, TEXAS. Polish Dance Workshop with Jas Dziewanowski. Info, John Ramage (512)476-8251.
- 22 SEATTLE. "Spectacular Evening in Seattle" featuring Binaat Shahrzad Folkloric Ensemble and other Middle Eastern entertainment. ACT Theatre. Info: Alibeck, PO Box 46932, Seattle, WA 98146-0932.
- 22 UKRANIAN DINNER-DANCE sponsored by Ontario Folk Dance Assn. at St. Vladimir Institute, TORONTO, Spadina & Harbord.



*Antique and Embroidered
 ethnic costumes · textiles · lace · linens · trim
 from every continent ...
 open seven days a week 12:30 - 5:00*

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Venice, Calif. 90291

CLASSIFIEDS

Cafes

VESELO SELO FOLK ART CENTER, 719 N. Anaheim Blvd., Anaheim. Phone (714) 635-7356 or 879-8093. Folk dancing and lessons 6 nights per week. New advanced international class on Thursday with Lee Fox & Willy Lorenzen. Richard Duree will be teaching on Tuesday evenings. Also a new class new class in Belly dancing and village (Middle Eastern) folk dance with be taught by Karima. Indian classical dancing and Indian village folk dance will be taught by Ramya Harishankar. Javier Galvez will be teaching regional Mexican dances.

January Information

Saturday, Jan. 1: Closed.
Saturday, Jan. 8: George Tomov Institute. 7:30-9:30 pm. Request dance party 9:30-1 am. Admission \$5.00.
Saturday, Jan 15: Request dance party, 7:30-1 am.
Saturday, Jan 22: Lee Fox teaching. 7:30-9:15. Request dance party, 9:30-1 am.
Saturday, Jan 29: Request dance party. 7:30-1 am.

CAFE DANSSA, 11533 W. Pico Blvd., West Los Angeles (3 blks. West of San Diego Frwy).

Schedule

MONDAY: Carolyn Hester's Monday Night Songfest, live music and sing along with guest singers, songwriters and musicians. American folk music. 8 pm to midnight.
TUESDAY: Israeli dancing with Dorite and David Dassa. Intermediate class at 8 pm, beginners at 8:45.
WEDNESDAY: Balkan dancing with Maria Reisch. Advanced class at 7:30, no beginners class.
THURSDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30, no beginners class.
FRIDAY: Greek dancing with Mike Sirota. Basic dances class at 8, other dances taught at 8:45.
SATURDAY: Israeli dancing with Dorite Dassa. Beginners class at 8:30. No advanced class.
SUNDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30. No beginners class.
Open dancing each night when lessons end. For more information 478-7866. Other calls, 478-9960.

Where to dance in the Los Angeles area with ISRAEL YAKOVEE.

Monday and Friday nights: CAFE SHALOM, 531 N. Fairfax, Hollywood. Class at 8:30 pm.

Tuesday night: TEMPLE ADAT ARIEL on Laurel Canyon in North Hollywood. Three sessions a night, 6:30-9:30 pm. Beg, inter and advanced.

Saturday: Seal Beach Community Center, 3333 St. Cloud Dr. Class at 8:30 pm. Phone about workshops, performances, tours. (213)994-5432.

Tours

Folk dance in Mexico with Beverly and Irwin Barr. Feb. 19 thru 28, 1983. Guadalajara and Puerto Vallarta. Includes city tours, Ballet Folklórico, cruise to Yalapa, and of course, folk dancing!!! Call 478-4659 or 202-6166.

Panama Canal Cruise with Karila -- Nov. 5- Nov. 22 - L.A. to Miami -- via Mazatlan; Acapulco; Puntarenas; Costa Rica; daylight tour through Panama Canal; Cartagena; Columbia; Montego Bay; Jamaica; Cozumel; Playa del Carmen. Folk dancing every day at sea -- on the luxury cruise ship Daphne -- this cruise sells out every year - call Karila immediately for reservations (213) 790-7383.

TURKEY -- BULGARIA -- ROMANIA
Come and spend 21 days with Bora Özkök and Mihai David as they take you with them to their native homelands and show you all the spectacular history, music and dancing that so few tours can offer. Not only will you be able to enjoy the tourist highlights, these two natives will take you to places that are unspoiled by the bustling crowds. You'll be able to dance with peasants in small villages and learn dances from top professional ensembles. Your transatlantic flight will leave from J.F.K. in New York on Pan Am June 15, 1983 and return July 7. For more information contact Mihai David at 6290 Sunset Bl., #505, Los Angeles, 90028, or call (213) 464-2277.

Resources

VILLAGE MUSIC OF MACEDONIA-LP 14 songs and dances \$8 U.S.; T-shirts "MACEDONIAN FESTIVAL" in Cyrillic with dancers "TESHKOTO," sand, men's S M L \$8 U.S.; MAP OF MACEDONIA 1903 reprint, in French, with all villages, 33"x40", \$4 U.S.; Macedonian gaida and women's costumes, also Bulgarian kaval, gaida, tambura. SELYANI, P.O. Box 124, Station H, Toronto, Canada M4C 5H7.

IN MEMORY OF

RALPH MILLER
1907 -- 1982

The folk dance community of California, and especially the Federation lost a true and valued friend during the Thanksgiving holiday, when Ralph Miller passed away after an illness of several months.

Ralph was born in Kansas in 1907, and as a young man married Elsa in 1925. His trade was a millwright, and his work was par excellence. Some samples of his fine craft may be seen at the Music Center, the Ambassador Auditorium, and in Westwood at Wilshire Boulevard where you will find a beautiful circular stairwell.

It was about 1950 when the Millers became involved in folkdancing. Very soon after that Ralph and Elsa became active participants in running the clubs of which they were members. Ralph's expertise in woodcrafts was utilized many times over the years whenever some construction project was needed by one of the clubs or by the Federation. He was also an expert on sound systems, and the basement of his home was always filled with equipment being overhauled

for folkdance groups. For many years Ralph was the one who hauled much of the Federation's sound equipment, records and decorations to and from festivals, institutes and other major events.

Ralph held nearly every elective office in the Federation at some time or another including two terms as president. He also headed or was a member of at least nine different Federation committees, as well as on the staff of Folk Dance Scene. With Elsa they handled the subscription and addressing department of the publication for several years. Many were the occasions when he would be "wearing three or four hats" when the reports were given at the monthly Federation Council meetings. His contribution towards the growth of folkdancing in Southern California over more than thirty years was indeed great.

Ralph is survived by his wife Elsa of 57 years, his two sons, seven grandchildren and ten great grandchildren. He will be missed by all including the many people who had come to know him during many years of folkdancing.

--Paul Pritchard

Old Time Folk Dance Party

Saturday, Jan. 8, 1983

OLD FAVORITES PLUS SOME NEWER DANCES
MOSTLY COUPLE DANCES, A FEW LINES



PLUMMER PARK,
7377 Santa Monica Bl. Hollywood
8:00 p.m. until 10:40 p.m.

Hardwood Dance Floor

Ample Parking

\$2.00 Admission Refreshments

WILLARD TIDWELL 244-8593

Advance Notice:
Saturday Dance Feb. 12 and March 12

PROGRAM WILL INCLUDE

Misirlou	La Faire da Strada
Espan	Gypsy Wine
Hot Pretzels	Zalna Majka Oro
Merklander	Korobushka
El Shotis Viejo	Trip to Bavaria
Hava Nagilla	Maxina
Posties Jig	Philippine Mazurka
Bel in da Straat	Odesa Mazur
La Cucaracha	El Gaucho Tango
Hambo	Tarantella Napoli
Iti Milvanon	Corrido
Italian Quadrille	Czardas Z
Carinosa	Parisian Polka
Polyanka	Alexandrovska
Imate Li Vino	Kreuz Koenig
.....And More	

People, Places, Things

Any of you who have ever attended any of the camps held in the Mendocino Woodlands will want to join the Friends of the Woodlands organization. Set up to act as a fund raising and public interest group in support of keeping the woodlands open and in good repair, the group now has almost 150 members. Donations run from \$5 for students, \$10 for Individuals, to Contributing members of \$100 or more. The group estimates that about \$75,000 worth of major repairs are needed on the camps, your help will be appreciated. It ranks as one of the world's most beautiful settings for folk dancing--we'd like to keep it around for as long as we can. Info and donations: Friends of the Woodlands, 13 Eton Way, Mill Valley, CA 94941. (415) 383-0867.

An exhibit of Black Dolls will be on display at the William Grant Still Community Arts Center, 2520 West View through the end of January. The dolls come from the International Black Arts Museum and some private collections. Info, 734-1164.

Eleni Jeanne Karas was brought into the world on November 19. Both the baby and her parents, Jeanne and Athan (the latter being owner of the Intersection), are doing fine. Congratulations!

MUSEUMS:

The Southwest Museum, 234 Museum Dr, Highland Park, recently renovated its Plains Indian Hall which includes many folk artifacts. Info, 221-2163. The Skirball Museum at Hebrew Union College has a display of Polish Jewish artifacts. A display of Black art is at the Craft & Folk Art Museum across from the tarpits. At the Pacific Asia Museum in Pasadena (46 N. Los Robles, 449-2742), there is a display of historical Tahitian artifacts from the Pomare family, which ruled Tahiti from 1773-1892. And up in Eugene, Oregon, Mark Levy and Carol Silverman have put together an exhibit of 19th century Macedonian costumes which will open in April--to be accompanied by lectures, films and a week-long dance and song festival. For more information: (503) 342-4130 or 686-4877.

OP.A!

1983



FOLK TOURS

festivals & other flights of fancy

- GREECE: Crete: ISRAEL MAY 8-29th \$2,489*
- the ROAD to MOROCCO PORTUGAL-SPAIN-MOROCCO MAY 26-JUNE 16 \$1,859*
- EASTERN EUROPEAN EXPERIENCE
CZECHOSLOVAKIA-HUNGARY-ROMANIA JULY 4-27 \$2,419*
- ADRIATIC BALKAN YUGOSLAVIA-GREECE-BULGARIA JUNE 15-JULY 6 \$2,327*
- BLACK SEA BALKAN ROMANIA-BULGARIA-TURKEY AUGUST 10-31 \$2,442*
- CARAVAN CANADA TORONTO'S 10-DAY FOLK FESTIVAL JUNE 17-26 \$927*

PACIFIC BEACH TRAVEL BUREAU

*Quoted round trip Los Angeles

1356 Garnet Avenue

San Diego, Ca. 92109

619) 273-8747

The Ethnics Arts program at UCLA has a support group called the Associates. Membership is \$15 per year and gets you reduced ticket prices on some folk events at UCLA, access to UCLA libraries, travel programs, lectures, films, parties and events. They also distribute a newsletter. Info, Box 126, 308 Westwood Plaza, LA 90024.

The Federation North has been talking about putting together some costume books of material appearing in Federation publications and calendars. Edith Cuthbert is organizing the project.

News from Khadra in San Francisco-- New choreographies include a Transcarpathian suite from Jamie Farrar, a Hungarian choreography of the Dunantuli region from new artistic director Lisa Codman, and a new Polish suite from Executive Director Jerry Duke. Dr. Jerry just recently was awarded his Ph.D. in dance from Texas Women's University. In addition to some school shows this spring, the company will be putting on a full concert at Berkeley's Zellerbach Auditorium.

We hear about an attempt to put together a national clogging organization and put on a national clogger's convention. Leaders of existing organizations are spearheading the movement--groups such as CLOG, a national clog leader's group, and some state associations. If you are interested in more information on this movement, write Aztec Industries, Inc. PO Box 4576, University Place Station, Lincoln, Nebraska 68504.

Like our People's Folk Dance Directory, there is a national directory of square dancing, the 1983 edition of which will be available in March. Order from PO Box 54055, Jackson, Mississippi 39208, \$6 + \$2 postage.

A new magazine--CONCERTINA MAGAZINE--made its debut in December 1982. The quarterly publication will focus on uses, performers, history, care, construction and repair of concertinas, and anything else you might do with one. Subscription is \$10 and available from Box 68, Gloucester Point, VA 23062.

During a recent trip to Washington, DC, one of your editors was fortunate to come across a performance of the Massanutten Mountain Cloggers. This group, which hails from the Shenandoah Valley in Virginia put on a smooth, energetic performance of many different clogging styles. They were accompanied by some superb musicians. I was surprised that none of the dancers were raised in the folk clogging tradition--all had come at it through recreational dancing. The group contained everything from a butcher to an English professor--one even hailed from Bakersfield originally. The group's show consists of demonstrating the various clogging styles then dragging unsuspecting members of the audience out to do it as well.

EVERY
SATURDAY NIGHT
ISRAELI & INTERNATIONAL
FOLK DANCING

ISRAEL WITH
YAKOVEE




Israel Yakovee, born to a traditional Yemenite family, danced with Israel's top performing troupes. Israel now is a prominent international folk dancer and as a teacher & choreographer he specializes in Israeli and Yemenite style. Director & choreographer of Finjan Israeli dance Ensemble and producer of the Hot Teiman records, Israel is co-founder of "Hora -Shalom" East/West coast Israeli dance Institutes.

SATURDAYS AT 8:30 PM

SEAL BEACH COMMUNITY CENTER 3333 ST. CLOUD DR.

Directions: San Diego Freeway (405) To Seal Beach Blvd. Go North two blocks. Turn left on the second traffic light (St. Cloud); about 100 yds. on your right is the community center. See you there.


SPECIAL EVENTS

Saturday Oct 16	8:00 PM	Special workshop with	Tom Bozigan
Saturday Nov 13	8:00 PM	Special workshop with	Mihai David
Saturday Dec 11	8:00 PM	Special workshop with	Shlomo Bachar
Saturday Jan 29	8:00 PM	Special workshop with	Bora Gajicki
Saturday Feb 26	8:00 PM	Special workshop with	Dick Oaks

your host
Israel
(213) 994-5432

* Special workshop fee is \$ 5.00 per person

Let's Dance The magazine of



International Folk Dancing
10 issues per year - \$7.00

the where - when - how & who of - - -
International Folk Dancing in the West.
For researched dance write-ups in bound volumes - **FOLK DANCES FROM NEAR AND FAR**
Per volume - \$6.00 set of 8 - \$45.00
(add \$1.00 for postage)

Folk Dance Federation of California, Inc.
1275 "A" St., Rm 111, Hayward, CA 94541
Office hours on Wed. 415/581-6000
1983 Costume Calendar - \$4.00 + postage

on the cover

The cartoon on the cover was drawn by Curt Dawson, a 17 year old senior at Conejo Valley High School in Newbury Park. Curt is a student of Walt Metcalf, SCENE's Art Director, and one of the many students Walt has helping him do the graphics work for SCENE. These volunteers are all part of the Ventura County Regional Occupation Program in graphics and commercial art that Walt teaches. SCENE headlines, covers and some of the other artistic touches are thanks to these students. Surprisingly enough, Curt is not a folk dancer.

our thanks to

our many contributors in this issue who all delivered good pieces on schedule: Dick Oakes, Dave Slater, Millie Alexander, Mady Taylor, Billy Burke, Mike Gordon, Gloria Harris, Paul Pritchard. Once again thanks to the SCENE committee (we can never thank them enough for all they do for us). Carried over from December, our collators: Frank Howe, Mary Maheu, Bea and Marv Pill, Elsie Marks, Gerry Gordon, Fran Slater, Ed Feldman and Perle Bleadon.



NOTICE!!! As of January 1, 1983, the Foreign Subscription rate to FOLK DANCE SCENE has increased to \$10 per year. Thank you for your cooperation in this matter.

IT'S COMING !
FESTIVAL
➔ **MARCH 13, 1983**
WEST VALLEY FOLK DANCERS
PIERCE COLLEGE - WOODLAND HILLS
ADMISSION \$2

The Last word

We have spent a full issue on teaching for a good reason. Teaching represents the future of folk dancing. A teacher can make a real difference in getting someone interested in our art or in motivating someone from a casual participant into a real committed dancer.

That's why teaching in the schools, from kindergarten to college, is so important. There is our chance to expose a young person to the beauties and joys of folk dance, to make them a devotee of dance forever. And, as Mady Taylor points out in her article, it does the student a lot of good as well.

That is why the elimination of folk dance in the junior colleges is so critical. We would urge you to go and look at the inside front cover and send a letter in hopes that this can be changed.

But there are positive signs as well. For those of you who were at the recent Beginners' Festival or at the KPFK Balkan Fair, you had the opportunity to see part of our hope for the future. TANZA, a teenage dance group directed by Billy Burke (see elsewhere in this issue) consists of poised junior high schoolers who look far better than some of our local amateur groups of adults. What's more, if you read their comments in Billy's article, you'll know that many of them will be dancing for years to come. We individually and the Federation institutionally should try to foster and build programs like that. That's the kind of teaching that will make the difference in the long run.

By the way, The Local Expert was trying to teach Dobrudjanska Reka (see p. 2).

PARTY PARTY PARTY PARTY PARTY PARTY

FOLK DANCE PARTY
SAT. - JAN 29TH - 7:30 P.M.
MILES PLAYHOUSE
LINCOLN BLVD. AT WILSHIRE
IN SANTA MONICA (LINCOLN PARK)
HOSTED BY
BEVERLY & IRWIN BARR
\$3.00 INCLUDING REFRESHMENTS

PARTY PARTY PARTY PARTY PARTY PARTY

24th
MEMORIAL
SCHOLARSHIP FUND...

SAN DIEGO STATE UNIVERSITY FOLK DANCE COMMITTEE'S

1983

Valentine Party

FEBRUARY 12, 1983

7:30 P.M.

GIRL'S GYM - LAGUNA BEACH HIGH SCHOOL
625 PARK AVENUE
LAGUNA BEACH, CA

\$2.50 DONATION

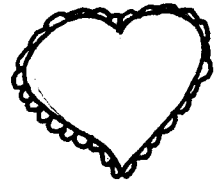
FRIDAY, 2-11-83
INSTITUTE - 7:30
AFTERPARTY -
11:30

SATURDAY, 2-12-83

INSTITUTE - 1:30
VALENTINE PARTY -
7:30
AFTERPARTY

SUNDAY, 2-13-83
COUNCIL MEETING
CONCERT &
FESTIVAL -
LAGUNA BEACH
FOLK DANCERS

PROPOSED PROGRAM FOR THE
VALENTINE PARTY



Lesi
Sulam Yaakov
Rustemul
Vrapcheto
Alexandrovska
Tino Mori
Michael's Csardas
Harei Hevron
Ada's Kujaviak #3
Stipsko Oro
Walpole Cottage
Tex-Mex Mixer
Balta

INSTITUTE DANCE

Dodi Li
Baztan-Dantza
Sonderhoning
Tropanka (Moskoff)
Wattentaler Mazolka
Batuta de La Adincata
Polharrow Burn
St. Gilgen Figurentanz
Tzadik Katamar
Ravno
Corrido

INSTITUTE DANCE

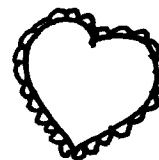
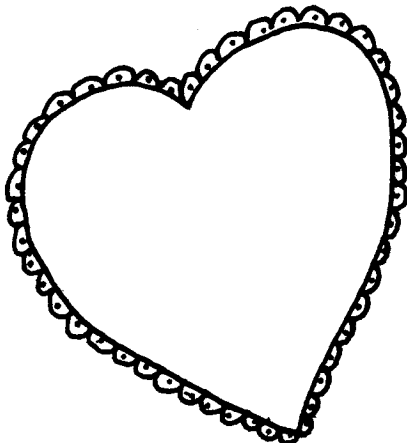
Exhibition

Syrto
Hambo
Jove Male Mome
De-A Lungul
Bosmat
Double Sixsome
Elvira
Ali Ali
Pirinska Igra
Ajsino
Rorospols
Szennai Karikazo
Ada's Kujaviak #1

INSTITUTE DANCE

Povrateno
Rothesay Rant
Doudlebska Polka
Cimpoi
Hora Mare Bucovineasca
Zwiefacher 2-4-6
Imate li Vino
Rachel
Swedish-Finn Mixer
Vlasko
Zalna Majka

Program subject to change



the LAGUNA FOLK DANCERS



PRESENT THE 13th ANNUAL
LAGUNA FOLK DANCE
FESTIVAL

FEB 11, 12 AND 13 - 1983
WITH

STEVE KOTANSKY

ROMANIAN, BULGARIAN AND GREEK DANCES

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WEEKEND
 JUNE 17-19, 1983
 WEEK
 JUNE 17-24, 1983
 USC (ISOMATA)
 IDYLLWILD CAMPUS



STAFF
 SUNNI BLOLAND - ROMANIAN
 UNA O'FARRELL - IRISH
 JOHN PAPPAS - GREEK
 ROSIE PEÑA - MEXICAN
 AND
 VICKI MAHEU - RETEACH
 DANCES

RESERVATIONS WITH DEPOSIT WILL BE ACCEPTED BEGINNING WITH JANUARY 1, 1983 POSTMARK

APPLICATION

MAIL TO: Fran Slater, 1524 Cardiff Ave, Los Angeles, CA 90035 - (213) 556-3791

NAME _____
 ADDRESS _____
 CITY _____ STATE _____
 ZIP _____ DAY-TIME PHONE () _____

COMPLETE PACKAGE (Room, Board & Tuition):
 WEEK: Double _____
 Dorm _____
 WEEKEND: Dorm _____

NAME _____
 ADDRESS _____
 CITY _____ STATE _____
 ZIP _____ DAY-TIME PHONE () _____

TRAILER & CAMP SITES (Tuition, Without Meals):
 WEEK: Trailer: _____
 Camp Site: _____
 WEEKEND: Trailer: _____
 Camp Site: _____

If you need a roommate, please give the following information:
 Age: 16-25 _____ 25-40 _____ 40+ _____
 Non-Smoker _____ Smoker _____
 Quiet Wing _____

MEALS are extra per day per person.
 TUITION ONLY, OFF CAMPUS LIVING:
 WEEK: _____
 WEEKEND: _____

A \$35 deposit will hold a reservation for ONE PERSON.
 Enclosed is check/money order payable to IDYLLWILD FOLK DANCE WORKSHOP in the sum of \$ _____.
Deposit will be refunded ONLY if notification of cancellation to Fran Slater is received prior to May 21, 1983.



VLACH DANCES

presented by

MARTIN KOENIG

Sat, January 22, 1983

Plummer Park

PRE-REGISTRATION ONLY. SCHEDULE & WORKSHOP DETAILS ON BACK.

NAME _____ TELEPHONE () _____

ADDRESS _____ CITY/STATE _____

* Include check/money order payable to INTERNATIONAL SHOWCASE in the amount of \$12 and mail to: INTERNATIONAL SHOWCASE, 623 w. Avenida de la Merced, Montebello, California 90640.

* Refund only upon notification prior to January 5, 1983.

AMAN



America's International Folk Ensemble

The AMAN Folk Ensemble - Los Angeles' own ambassadors of America's multi-ethnic heritage - invites you to enjoy a world of entertainment at the Beverly Theatre on two Friday and Saturday evenings in February and May, 1983.

AMAN's performances will bring the world to the stage in 2 completely different programs of international folk music, song and dance. With AMAN's nationally renowned full company of performers, you'll travel through centuries as well as across continents - sharing the world's traditions and cultures, encountering remembered favorites from the repertoire, and experiencing the excitement of 4 premieres, all in the comfort and convenience of the gorgeous Beverly Theatre.

In February, AMAN will present the West Coast a review of the World Showcase programs that thrilled millions of new fans at Walt Disney's Epcot Center this Fall: works from India, Armenia, Yugoslavia, North Africa, and our own United States in AMAN's signature finale "Appalachian Suite." Plus, "Music and Dance of Podpol'anie" from Czechoslovakia, which debuted last May, and premieres of 2 new suites from Persia and Mexico, "Fiesta Nortena."

Then, in May, AMAN will continue your international itinerary with another selection of repertoire from Central Asia, the island of Crete, Romania, Bulgaria, and the Mexican Gulf Coast. We'll stage a new version of our popular "Dances from Slavonia," and again add a double-bill of premieres: 2 works from Transylvania, and our first suite from Japan.

ORDER NOW and secure your passport for the AMAN Folk Ensemble's 1983 world tour! Just complete and detach the order form, enclose with your payment, and return your reservation to the AMAN box office, 3540 Wilshire Bl., Penthouse A, Los Angeles, CA 90010. HERE'S HOW . . .

1) Save 25% on series tickets: select Friday or Saturday evenings in February and May, OR choose a single performance date: February 25/26 and May 13/14 at 8:00 p.m.; 2) Select your seating location and ticket price: Mezzanine Loge: \$31.50 series, \$21.00 single; Front Orch.: \$27.00 series, \$18.00 single; Rear Orch.: \$22.50 series, \$15.00 single; Front Balcony: \$18.00 series, \$12.00 single; Rear Balcony: \$10.50 series, \$7.00 single.; 3) Indicate number of tickets, complete total order, and enclose your payment with the tear off order form below.

SUBSCRIBE NOW! MAKE REMITTANCE PAYABLE TO: THE AMAN FOLK ENSEMBLE

Name _____ Day Phone _____ Evening Phone _____

Address _____ City _____ State _____ Zip _____

Ticket Selection	Performance Day (Fri. or Sat.)	Seating Location	Price Per Ticket	Number of Tickets	TOTAL ORDER
SERIES					
February Single					
May Single					

Check or Money Order for total order enclosed. Plus Handling Charge \$ 1.00

Signature _____ GRAND TOTAL ORDER \$ _____

For information on discount rates for groups of 20 or more, call Rosalie at (213) 986-2908.

FOR MORE INFORMATION, CALL THE AMAN BOX OFFICE AT (213) 381-6272.

The AMAN Folk Ensemble is a non-profit organization.